

CLEAN HEADS' BACK IN TOWN

**EDDIE
VINSON
SINGS**



A.A.M.C.O. ALP
A DIVISION OF ALISON ENTERPRISES INC. 312



HANNAN/DANTZIG

ALP-312

**Side A**

- Band 1: CLEANHEAD'S BACK IN TOWN** 2:54
(Terry-Gray-Vinson)
- 2: THAT'S THE WAY TO TREAT YOUR WOMAN** 2:26
(Terry-Gray-Vinson)
- 3: TROUBLE IN MIND** 2:28
(Jones)
- 4: KIDNEY STEW** 2:27
(Blackman-Vinson)
- 5: SWEET LOVIN' BABY** 2:54
(Darwin)
- 6: CALDONIA** 2:45
(Fleecie Moore)

The simpler art forms are often the most enduring and meaningful. This is a truism in literature. It is applicable among the graphic arts. And the essential logic of this point of view obtains in the music world.

So it is that in the broad field of American music today, the simple blues exercises an influence that can only be termed tremendous. In its 12-bar form, and in its modifications—it is today one of the dominant elements not only in the Negro music field, where it was born, but also in the broad pop field, in the country and western market, and finally—it continues as one of the basic elements in the more rarefied and intellectual area of American music—Jazz.

So essential an element of American music could never really suffer an eclipse. It has always been with us. But it never had the mass acceptance it now enjoys. It has moved out of the folk field; out of the area of the cultist. In short it is no longer the property of a limited group—be that group intellectual or close to the soil. The blues has become the property of the great mass of pop music buyers who are increasingly aware of the grass roots content of American song material.

Record companies have met this growing awareness, and it is extremely gratifying that AAMCO has packaged this album by one of great blues singers of our day—Eddie Vinson.

There is little that is derivative about Vinson's blues style. It is authentic, rooted in the traditions of the Southwestern part of the United States, and reflects the Kansas City style of presentation.

Now 37 years old, Vinson was born in Houston, Texas. He started his professional career with Milton Larkin's territorial band, playing in and around that large area. He subsequently joined Cootie Williams band, and in 1945 formed his own group. All thru this period Vinson not only developed his blues singing, but acquired a distinctive style on the alto saxophone—and will be noted in the credits

Cleanhead's Back In Town —**EDDIE "CLEANHEAD" VINSON****PERSONNEL**

Eddie Vinson—vocal Charlie Fowlkes—baritone
Joe Newman—trumpet Nat Pierce—piano
Henry Coker—trombone Ed Jones—bass
On bands 1, 5, 10 & 11

Gus Johnson—drums Frank Foster—tenor
On bands 2, 3, 6 & 12 only

Charlies Rouse—tenor Freddie Green—guitar
Except on bands 1, 5, 10 & 11

Ed Thigpen—drums Paul Quinichette—tenor
Except on bands 2, 3, 6 & 12

Bill Graham—alto Turk Van Lake—guitar

ARRANGERS:

Ernie Wilkins—bands 1, 4, 7, 8, 9 & 11

Manny Albam—bands 2 & 3

Harry Tubbs—bands 5, 6, 10 & 12

Recorded September 1957, New York City, N. Y.

Produced by Chuck Darwin

Side B

- Band 7: IT AIN'T NECESSARILY SO** 2:45
(I. & G. Gershwin)
- 8: CHERRY RED** 2:42
(Johnson-Turner)
- 9: IS YOU IS OR IS YOU AIN'T MY BABY** 2:46
(Austin-Jordan)
- 10: I JUST CAN'T KEEP THE TEARS FROM TUMBLIN' DOWN** 2:58
(Darwin)
- 11: YOUR BABY AIN'T SWEET LIKE MINE** 2:22
(Terry-Gray-Vinson)
- 12: HOLD IT RIGHT THERE** 2:25
(Terry-Gray-Vinson)

songs. In "That's The Way To Treat Your Woman," Vinson's advice is as logical as might be obtained from a marriage or domestic relations counsellor. "Kidney Stew" has more profound implications, pointing up the advantages of tried and true women in comparison with those who are more glamorous and higher-priced. "Trouble In Mind" is yet another type of material—detailing the mental and emotional agonies besetting the frail human being. Other great blues are here: The Pete Johnson-Joe Turner classic, "Cherry Red"; George and Ira Gershwin's "It Ain't Necessarily So"; Chuck Darwin's "Sweet Lovin' Baby" and "I Just Can't Keep The Tears From Tumblin' Down."

It will be noted that Vinson himself—like so many artists close to the folk tradition—is also a song writer. He is represented here by "Cleanhead's Back in Town," "That's The Way To Treat Your Woman," "Your Baby Ain't Sweet Like Mine," "Hold It Right There" and "Kidney Stew."

The instrumentation on the various sides—as indicated before—is very much in the Kansas City tradition. It has been said that Kansas City gave the world Harry Truman and jazz. That is very true; and part of the jazz contribution was the distinctive, close-ensemble playing and blues shouting to be heard on this record. The musicians backing Vinson, for the most part, have had a close association with Count Basie, the great jazzman who, among other influences, reflects the Kansas City school. The arrangements are marked by soulful and inventive passages, packed with color and mood, with satisfying horn solos and sparkling keyboard work. All the sides are relaxed in feeling, and they will relax the listener.

For the optimum effect, try a side when you are blue. For the blues, there is nothing like the blues.

Paul Ackerman

Music Editor—Billboard Magazine.

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ALP-307 "Let's Merengue" with 5 Top Caribbean Orchestras

ALP-308 "Take Five" — Your Favorite Gals — Julie London, Carmen McCrae, Frances Faye, Maxine Sullivan and Sally Blair

NEW YORK, N. Y.

AAMCO RECORDS
A DIVISION OF ALISON ENTERPRISES, INC.

NEW YORK, N. Y.

A&M CO

FULL FREQUENCY SOUND

CLEANHEAD'S BACK IN TOWN

Eddie "Cleanhead" Vinson

ALP-312

HIGH FIDELITY
Side A

1. CLEANHEAD'S BACK IN TOWN (Terry-Gray-Vinson)
2. THAT'S THE WAY TO TREAT YOUR WOMAN
(Terry-Gray-Vinson)
3. TROUBLE IN MIND (Jones)
4. KIDNEY STEW (Blackman-Vinson)
5. SWEET LOVIN' BABY (Darwin)
6. CALDONIA (Moore)

A DIVISION OF ALISON ENTERPRISES INC.
(DCP-5005 A)

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A.A.M.C.O.

FULL FREQUENCY SOUND

CLEANHEAD'S BACK IN TOWN

Eddie "Cleanhead" Vinson

ALP-312

HIGH FIDELITY
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1. IT AIN'T NECESSARILY SO (I & G Gershwin)
2. CHERRY RED (Johnson-Turner)
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(Austin-Jordan)
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(DCP-5005 B)